

*Picture a vacuum/ An endless and unmoving
blackness/ Peace/ Or the absence, at least/ of
terror/ Now,/ in amongst all this space,/ see that
speck of light in the furthest corner,/ gold as a
pharaoh's deathbox/ Follow that light with your
tired eyes./ It's been a long day, I know, but
look --/ watch as it flickers/ then roars into
fullness/ Fills the whole frame./ Blazing a fire you
can't bear the majesty of/ Here is our Sun!/ And
look – see how the planets are dangled
around it and held in their intricate dance?/There
is our Earth./ Our/Earth*

Kae Tempest, *Picture a Vacuum*, 2016

For Condo London 2024, Union Pacific hosts
sans titre (Paris), and Misako & Rosen (Tokyo),
presenting works by Martin Aagaard Hansen,
Tanja Nis-Hansen and Kazuyuki Takezaki.
Each of these artists work singularly with
setting, whether environmental, sociological,
or atmospheric. Together their work is an
experiential investigation of what it means to
communicate our presence on Earth.

Martin Aagaard Hansen (b. 1988 in Odense, Denmark) lives and works in Copenhagen. Like discovering relics underground, he makes paintings that also delve into the unknown, the will to unearth something beneath the surface fascinating him. He likens the layers which he builds up to the effects of decay, the deft outlines of wanderers merging amongst finely scored abrasions, like mycelium roots of a sprouting mushroom.

Recent solo exhibitions include: *The Eternal Village*, Bibeau Krueger, New York (2023), *The Tired Mask of Spring*, Salon 75, Copenhagen (2020) and *Gæstens drøm (The dream of the guest)*, Magasin lotus, Copenhagen (2018). Selected group exhibitions include: *The Lurid Season*, M+B, Los Angeles (2022), *Zeitgeist*, Nicolai Wallner, Copenhagen (2022), *Triple Burner*, Union Pacific, London (2021) and *Holbæk Art*, Holbæk (2020).

Tanja Nis-Hansen (born in 1988, Denmark) lives and works in Berlin. Her subject is the body's presence amid contemporary capitalism - anxious, waiting, resting, ill or non-functioning. She invites the viewer to think about female labour, exhaustion, illness, bodily maintenance, heritage, and the environment. The artist evinces a fascination for theatre and stage design, which in her paintings surfaces not only through the inner logic of space on the canvas, but also through an all over "theatrical" mode of representation.

Recent solo exhibitions include: *Freaky Weather*,

Gallerie Solito, Naples (2023), *Impatient Girl*, palace enterprise, Copenhagen (2023), *Employee of the Month*, Vestjyllands Kunstpavillon, Videbæk (2022) and *The Great Spaghettification*, Sans Titre, Paris (2022). Selected group exhibitions include: *Dort, wo das Nichts ist* (with Yen Chun Lin), Galerie im Turm, Berlin (2023), *Nos corps anarchiques*, Mécènes du Sud, Montpellier (2023), *draw a door in the wall and slip through it*, Belenius, Stockholm (2023) and *Kassandras søstre*, Rudetårn, Copenhagen (2022).

Kazuyuki Takezaki (born in 1976, Kochi, Japan) lives and works in Japan. His poetic paintings can best be described as giving form to the memory of a landscape; he utilizes an abstract visual vocabulary to articulate fleeting, direct and remembered impressions of immediate experiences within a given place. This cerebral approach to painting results in work at once atmospheric and highly sensual; a 're-presentation' of place.

Recent solo exhibitions include: 47 Canal, New York (upcoming, 2024), *Jewel Beetle and Mouse*, Misako & Rosen, Tokyo (2023), *Marugame*, *Milwaukee*, The Green Gallery, Milwaukee (2023), and *The Saanen Vitrine*, Saanen, Switzerland (2023). Selected group exhibitions include: Echigo Tsumari Triennale, Satoyama Contemporary Art Museum, Niigata, Japan (2023), *Abstraction!*, Misako & Rosen, Cadan Yurakucho, Tokyo (2021), *Cool Invitations 7*, XYZ Collective, Tokyo (2020) and *Contemporary Art Eye vol.13*, 8/CUBE 1,2,3 Shibuya Hikarie, Tokyo (2020).